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AND
CRISPINO E LA COMARE

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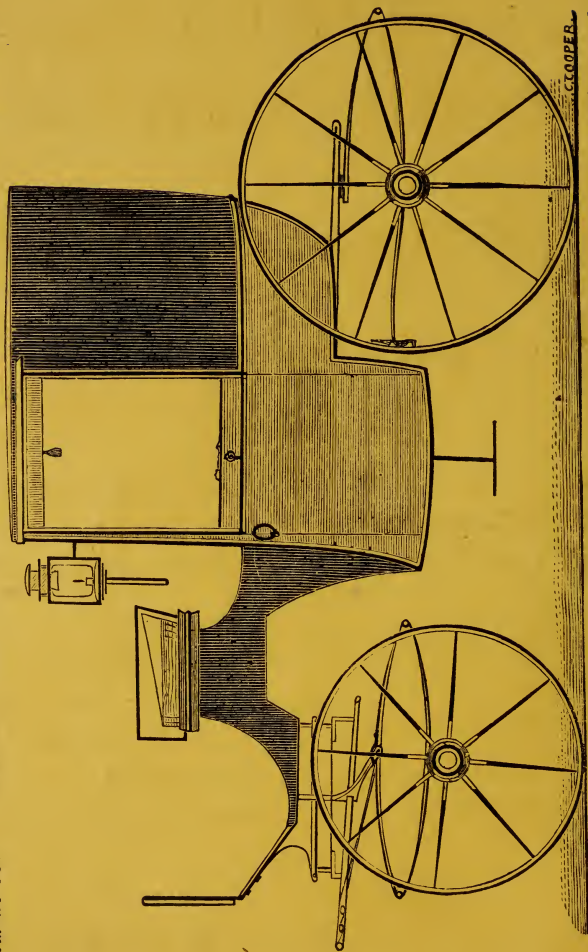
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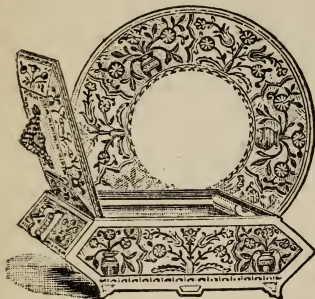
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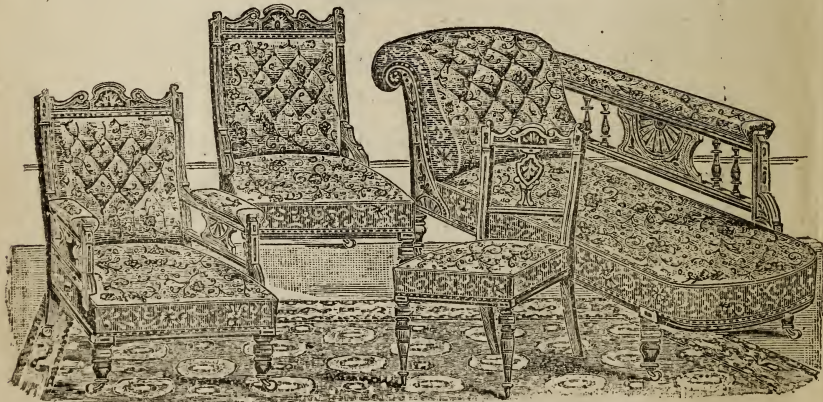
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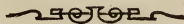
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EPITOME
OF
CAVALLERIA RUSTICANA
(RUSTIC CHIVALRY)

A MELO-DRAMATIC OPERA IN ONE ACT

LIBRETTO BY
C. TARGIONI-TOZZETTI AND G. MENASCI.

MUSIC BY
PIETRO MASCAGNI.



London:

J. MILES & CO., 195, WARDOUR STREET,

OXFORD STREET, W.

DRAMATIS PERSONÆ.

SANTUZZA -

LOLA (*Alfio's Wife*)

TURIDDU -

ALFIO (*a Carrier*) -

LUCIA (*Turiddu's Mother*)

Chorus of Villagers.

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Period.—The Present Century.

CAVALLERIA RUSTICANA.

AN EPITOME OF THE OPERA.

ACT I.

SCENE I.

The stage represents the market place in a Sicilian village. On the right is a church, and on the left an inn and Lucia's house.

It is Easter Day.

TURIDDU sings, behind the scene, a passionate appeal to the fair LOLA, asserting that he who could have the fortune to kiss her lips could have nothing further to ask of Heaven; and that for himself, were he to die and reach the gates of Heaven he would not enter were he not to see there the sweet face of LOLA.

The refrain is then taken up by a chorus of women's voices behind, opining that love songs and tender words are in keeping with the happy Spring time of the year, when the orange trees are shedding their perfume and the larks are gaily warbling their lays.

A chorus of men here breaks in, telling of how, whilst resting from their labours in the field, visions of bright eyes had come before them, and they had been drawn away as by a magnet.

The male and female choirs then enter, and the women entreat the men to let rustic labour cease, it being the time when they should all join their voices in the tender strains whose palpitations were finding an echo in all their hearts.

The men then repeat their former chorus, and all leave the stage.

SCENE II.

This scene reveals SANTUZZA and LUCIA. The former asks the latter where her son, TURIDDU, is. LUCIA expresses surprise at the question, and taxes SAUTUZZA with searching for the young man. SAUTUZZA at first expresses indifference, but finding that it is met in the same careless spirit, she is driven to desperation, and implores LUCIA to tell her, and bestow the same pity upon her that our Lord did upon Mary Magdalen. LUCIA replies that TURIDDU has merely gone to Francofonte for wine. SAUTUZZA is not to be put off with this statement, and replies that she saw him late the previous night near that spot.

LUCIA then advances towards her house, and bids SANTUZZA enter. SAUTUZZA says she cannot enter, as she is excommunicated. LUCIA inquires what her son knows of that; but SAUTUZZA can only bemoan her sad fate, and is full of anguish.

 SCENE III.

ALFIO (*a carrier*) and *Chorus* here enter.

ALFIO tells of how his horse has stumbled and fallen, but that he has surmounted all difficulties to get home to his dear LOLA. His love for her (a model of fidelity) keeps him warm through the coldest and stormiest weather. The chorus intersperse his verses with expressions of admiration for the calling of a carrier.

ALFIO then appeals to LUCIA for some of her old wine, but LUCIA explains that TURRIDU has gone to seek some. ALFIO cannot believe this, for he says he saw him but that morning

near his own house. LUCIA is just expressing surprise at this when SANTUZZA stops her. Here the "Hallelujah" commences in the church, and ALFIO leaves them with the injunction that they should go to church.

Regina cœli, lætare—Alleluja!

Quia, quem meruisti portare—Alleluja!

Resurrexit sicut dixit—Alleluja!

Comes from the church; and then a verse is sung by the chorus in the market place expressive of the love borne by our Saviour for his people, however humble and lowly they might be. Then the chorus is repeated in the church.

Ora pro nobis Deum—Alleluja!

Gaude et lætare, Virgo Maria—Alleluja!

Quia surrexit Dominus vere—Alleluja!

The chorus then depart singing a holy refrain.

SCENE IV.

After the departure of the chorus, LUCIA asks SANTUZZA why she made signs to her to be silent? SANTUZZA replies that before TURIDDU became a soldier he had sworn eternal fidelity to LOLA; returning he found her married, and with a new love sought to extinguish the flame that distressed him. He had loved her (Santuzza) and she had loved him. He had, however, returned to LOLA, and she (Lola) forgetful of her marriage ties, had returned his affection. SANTUZZA bewails the fate that condemns her, with honour blighted, to spend her time alone in weeping. LUCIA replies that she shares her misery. SANTUZZA asks her to go and implore the aid of Heaven on her behalf while she (Santuzza) seeks out TURIDDU and supplicates him to return to her. LUCIA enters the church with the words from SANTUZZA "May Holy Mary give thee aid."

SCENE V.

SANTUZZA AND TURIDDU.

TURIDDU expresses surprise at meeting SANTUZZA, and asks her whether it is not her intention to go to church. SANTUZZA demands an interview, and will not be put off with any subterfuges. In answer to his statements that he has been to Francofonte she asserts that she saw him that morning close to LOLA'S door, and that ALFIO, the husband, saw him too, but made light of it. TURIDDU asks if she would thus return his love. Would she have him killed; if not, then she must leave him. To SANTUZZA'S pleadings for his love he turns a deaf ear and asserts that he loves neither her nor LOLA. SANTUZZA can only reiterate her love for him.

SCENE VI.

The voice of LOLA is heard singing behind the scenes. As she enters she expresses surprise at seeing TURIDDU, and enquires whether ALFIO has been there. TURIDDU knows not. LOLA ironically enquires whether he has been listening to the service. SANTUZZA says that they were speaking of Easter. To LOLA'S enquiry as to whether she is going to Mass, SANTUZZA replies that only those should enter who had not sinned. TURIDDU, would enter the church, but SANTUZZA asks him to stay and LOLA enters alone.

SCENE VII.

TURIDDU and SANTUZZA have an angry dispute; TURIDDU accusing her of spying upon him, and SANTUZZA imploring him not to leave her. TURIDDU roughly throws her aside and rushes into church, SANTUZZA hurling a malediction after him.

SCENE VIII.

ALFIO here enters and SANTUZZA seeks to raise his jealousy by telling him of TURIDDU and LOLA having entered the church together and suggesting other clandestine meetings between the two. This she succeeds in doing, and ALFIO swears he will have vengeance on TURIDDU. They both leave.

SCENE IX.

The people quit the church; LUCIA crosses the stage and enters her house.

LOLA, TURIDDU and Chorus remain.

The chorus sing of joys that await them at home. TURIDDU begs LOLA not to depart without some salutation. She, however, wishes to see ALFIO. TURIDDU scorns the idea, and invites the villagers to drink a bumper. Here a drinking song is introduced, and while they are toasting each other ALFIO enters. TURIDDU offers him the goblet and invites him to drink. ALFIO refuses, and a quarrel ensues, in the midst of which LOLA and the women leave. ALFIO and TURIDDU embrace, and TURIDDU (according to custom) bites the right

ear of ALFIO. TURIDDU then acknowledges his guilt and throws himself upon the mercy of ALFIO, but swears that, in case they fight, ALFIO shall plunge his sword into his heart. ALFIO is obdurate, and leaves with the understanding that they meet again to fight.

SCENE X.

LUCIA enters, and TURIDDU implores her blessing, as he intends going a long journey; and asks her should he not return to be kind to the woman he promised to lead to the altar. He then leaves.

SCENE XI.

LUCIA is in despair. At this instant SANTUZZA enters and throws her arms round LUCIA's neck with the words, "Oh! my mother." A distant murmur is heard and sounds of wailing, and, women rushing in, announce that TUIDDU is killed.

THE END.
